GRADE NINE

Length of the examination: 40 minutes

Examination Fee: Please consult the current examination application form for the schedule of fees.

Co-requisites: Successful completion of the following written examinations is required for the awarding of the Grade 9 Practical Certificate.

THEORY 5 AND ***HISTORY 5 or HISTORY 6***

Requirements & Marking

Requirement	*Total Marks*
THREE LIST PIECES ONE from each of LIST A LIST B LIST C	 14 14 14
SUPPLEMENTARY PIECE	8
EITHER THREE STUDIES (5 marks each) **OR** TWO STUDIES AND ORCHESTRAL EXCERPTS	15
TECHNICAL TESTS	16
SIGHT READING Rhythm Pattern Playing	 2 6
AURAL TESTS	8
MARKS FOR MEMORY List Pieces only (1 mark each)	3
TOTAL POSSIBLE MARKS	100

NOTE: The examination program must include at least ONE piece by a Canadian composer. The Canadian piece may be chosen from the List Pieces, the Supplementary Piece OR the Study List.

List Pieces

Candidates are required to perform THREE contrasting pieces, one from each of List A, List B and List C, chosen to contrast in style, key, tempo, etc. All pieces requiring accompaniment must be played with accompaniment. All pieces were available in print at the time the syllabus was prepared. Although suggested editions have been below to assist candidates in identifying and purchasing music, ANY STANDARD EDITION may be used for the examination.

* = Canadian Content

LIST A

BURGMULLER, N. Duo, Opus 15	Simrock
HAWKINS, J. Dance, Improvisation and Song (1 & 3)	CMC
STANFORD, C. V. Three Intermezzi	Chester
TARTINI-JACOB, G. Concertina (3rd & 4th movements)	Boosey & Hawkes
WEBER, C.M. Conerto in F Minor, Opus 73 (1st or 3rd movement) Variations, Opus 43	Breitkopf & Hartel International

LIST B

ARNOLD, M. Sonatina (all)	Legnick
BRAHMS, J. Sonata in F Minor, opus 120, no. 1 (2nd & 3rd)	Universal Edition
HINDMITH, P. Sonata (1st & 2nd or 3rd & 4th movements)	Schott
KENNINS, T. Divertimento	Boosey & Hawkes
MILHAUD, D. Duo Concertante	Leduc
OSBORNE, W. Rhapsody	Peters
POULENC, F. Sonata (1st & 2nd or 2nd & 3rd movements)	Chester
SCHUMANN, R. Three Romances, opus 94 (1 & 3)	Chester

List C

***ARCHER, V.** Sonata (all)	Waterloo
***CRAWLEY, C.** Ten-a-penny Pieces (Tango & Allapolka)	CMC
DELMAS, M. Fantasic Italienne	Billaudot
***FREEDMAN, H.** Lines	CMC
***GIRON, A.** Three Bagatelles	Southern Music
GROVLEZ, G. Concertino	Philippo
HOROVITZ, J. Two Majoran Pieces	Mills Music
LUTOSLAVSKI, W. Dance Preludes (1, 2, 3 or 3, 4, 5)	PWM
RABAUD, H. Contest Piece, Opus 10	International
***RABINOVITCH, S.** Three Winter Songs	CMC
***WUENSCH, G.** Sonatina (1st & 2nd or 2nd & 3rd movements)	CMC

Studies

Studies must be chosen as follows:

EITHER: 1) Choose THREE contrasting studies from the List of Studies given below;

OR 2) Choose TWO studies from the List of Studies given below **AND** Orchestral Excerpts for Grade Nine Clarinet (see Orchestral Excerpts, below). This option is recommended for students who plan to continue working toward a professional music diploma or degree.

Memorization is recommended although not required.

GATES, E.
Odd Meter Etudes — Warner Bros. Publications
Nos. 8, 10, 11, 16

POLARSHEK, V.
12 Etudes for Clarinets — Marks
Nos. 3, 7, 9

ROSE, C.
40 Studies, Book 1 — Carl Fischer
Nos. 8, 9, 11, 16, 18

Orchestral Excerpts (Optional)

Candidates who choose No. 2 in Studies (above) must be prepared to play ANY of the following orchestral excerpts, One or more of which will be chosen by the Examiner. Candidates may be asked to start or stop in middle of the excerpt passage. All excerpts can be found in Bonade Orchestral Studies for Clarinet.

Bonade, D.
Bonade Orchestral Studies for Clarinet — Lelanc Educational Publications

Beethoven, L.
Symphony No. 4, Opus 60 Allegro; Adagio; Menuetto, pages 3-4 ($B^{\flat}$)
Borodin A.P.
Polovetsian Dances from Prince Igor, Presto; Andantion; Allegro vivo page 21 ($B^{\flat}$, A, $B^{\flat}$)
Brahms, J.
Symphony No. 3, Opus 90 Allegro con brio; Andante pages 25-27 ($B^{\flat}$, A)
Sibelius J.
Symphony No. 1, Opus 39 1st movement page 87 (A)
Tschaikowsky, P.I.
Symphony No 5, Opus 64 1st movement page 87 (A)

Supplementary Piece

Candidates must be prepared to play ONE Supplementary Piece. This piece need not be from the Syllabus list, and may be chosen entirely at the discretion of the teacher and student. It may represent a period or style of piece not already included in the examination program, but which holds special interest for the candidate The choice must be within the following guidelines:

1) The equivalent level of difficulty of the piece may be at a higher level, providing it is within the technical and musical grasp of the candidate.
2) Pieces below the equivalent of Grade 8 level are not acceptable.
3) The piece must be for solo clarinet (with or without piano accompaniment). Duets and trios are not acceptable.
4) Candidates with exceptional talent for improvisation may wish to improvise upon a theme of their choice. In this case, items 1 and 2 (above) will apply. Marks will be given for originality, musical inventiveness, and structural unity.

Special approval is not required for the Supplementary Piece. However, poor suitability of choice may be reflected in the mark. Memorization is encouraged, although NOT required.

Technical Exercises

All technical tests must be played from memory, evenly, with good tone, secure intonation, with any listed articulations, ascending and descending in the keys stated.

SCALES

All scales to be played from memory, ascending AND descending.

	Keys	Octaves	Note Values	M.M. = ♩	Articulations
Major	ALL KEYS	2		92	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs; slur 3/tongue 1
Harmonic Minor	ALL KEYS	2		92	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs; slur 3/tongue 1
Melodic Minor	ALL KEYS	2		92	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs; slur 3/tongue 1
Chromatic	E-E	3		92	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs
Whole Tone	start on C & F	2		100	slurred; tongued
Pentatonic	start on C & F	2		100	slurred; tongued

ARPEGGIOS

All scales to be played from memory, ascending AND descending.

	Keys	Octaves	Note Values	M.M. = ♩	Articulations
Major	ALL KEYS	2		96	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs; slur 3/tongue 1
Minor	ALL KEYS	2		96	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs; slur 3/tongue 1
Dominant 7ths	ALL KEYS	2		92	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs; slur 3/tongue 1
Diminished 7ths	ALL KEYS	2		92	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs

Sight Reading

Candidates are required to perform at sight a) a rhythmic exercise and b) a passage of clarinet score as described below. The candidate will be given a brief period to scan the score. It is recommended that candidates maintain a steady beat, and avoid the unnecessary repetition caused by attempting to correct errors during the performance.

a) Rhythm	***b) Clarinet Passage***
To tap, clap or play on one note (at the candidate's choice) a rhythm in simple or compound time. Length: 4 bars Time signature: any simple OR compound time	To play at sight a simple melody, about equal in difficulty to pieces of Grade 7 level. Keys: Major and minor up to and including 5 sharps or flats. Length: 16 – 24 bars

Example: a) Rhythm

Aural Tests

The candidate will be required:

i) at the candidate's choice, to play back OR sing back to any vowel, the **upper** part of a two-part phrase in a major key, after the Examiner has:

✓named the key [up to and including three sharps or flats]
✓played the 4-note chord on the tonic in solid form
✓played the passage twice.

The parts may begin on ANY note of the tonic chord. Following is the approximate level of difficulty:

ii) to identify any of the following intervals after the Examiner has played each one once in broken form:

ABOVE a note	**BELOW a note**
major and minor 2nd	*major and minor 2nd*
major and minor 3rd	*major and minor 2nd*
perfect 4th	*perfect 4th*
augmented 4th (diminished 5th)	*augmented 4th (diminished 5th)*
perfect 5th	*perfect 5th*
major and minor 6th	*major and minor 6th*
major and minor 7th	*major and minor 7th*
perfect octave	*perfect octave*

iii) to identify any of the following 4-note chords, and name the position, after each has been played once by the Examiner.

major and *minor* chords: root position and first inversion [to be played in solid form, close position]
dominant 7th chords: root position only [to be played in solid form, open (SATB) position]
diminished 7th chords: root position only [to be played in solid form, open (SATB) position]

iv) to state whether a short piece in *chorale* style is in a *major* or a *minor* key, and whether the final cadence and any internal cadences are ***Perfect*** (V-I), ***Imperfect*** (I-V, II-V, IV-V), ***Plagal*** (IV-I), or ***Interrupted/Deceptive*** (V-VI). The Examiner will play the passage TWICE; the first time straight through without interruption, the second time stopping at cadence points for the candidate to identify them.